



# The Golden Dance

**Michèle Sharik, Handbell Solo Artist**

Performer, Teacher, Clinician, Composer, Arranger & Publisher

## *Bist Du Bei Mir*

From *The Notebook for Anna Magdalena Bach, BWV 508*

Often attributed to Johann Sebastian Bach  
Probably by Gottfried Heinrich Stölzel  
Transcribed & arranged by Michèle Sharik

for

**Solo handbells with string trio (violin, viola, & cello)  
or with piano (or harp)**

**Key:** E-flat Major

**Bells Used:** D5-A-flat6

ASCAP Reference Number: 655360

ASCAP Title Code: 020070933

Included on the CD *Chimera*, featuring  
Michèle Sharik, handbells; Tyler Lewis, violin; Alina Polonskaya, viola; and Patti TenBrook, cello

### **What is included in this PDF?**

- a full score (showing both bells and string parts);
- a "clean" copy (ie. no choreography) of the solo handbell part;
- a copy of the solo handbell part with suggested choreography written in;
- parts for each of the string instruments (violin, viola, & cello);
- a piano reduction score for performance with keyboard (or harp) rather than string trio;
- program notes; and
- a copy of our License Terms.

If you have any questions or comments about this or any product or service from  
The Golden Dance, please do not hesitate to contact Michèle!

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## What does this mean?

You may make as many copies of the score and parts as you need for your particular performance situation. All we ask is that you don't give copies to others with whom you're not performing.

**NOTE:** In the case of businesses or organizations, use of this music is limited to one physical location and one (performing or rehearsing) group at a time. As an example, a school district or religious organization may not purchase one copy and then distribute it to all their schools or churches. Each school or church needs to buy a copy.

## Why do you ask for my email address?

If you provide your email address, then if additions (ie. transpositions of instrumental parts, etc.) or corrections are made to the score, you will be contacted so you can update your copies! You will be given a URL (web address) at which you can download - for no extra charge, of course - a PDF of the updated score.

We ask that if you find any errors in the score or parts that you let us know at Michele@TheGoldenDance.com! That way, we can ensure that our music is as error-free as possible. Hey, we're human, so errors do happen from time to time. Help us eliminate them!

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## PROGRAM NOTES

In the days before photocopy machines and copyright laws, it was common practice for musicians to hand-copy music into a personal notebook - similar to the jazz "fake books" of today. In the case of a performer, the music was copied as part of their performance repertoire; in the case of a composer, it was copied as a way to study the work.

Despite its inclusion in *The Notebook for Anna Magdalena Bach*, scholars believe that *Bist Du Bei Mir* was not composed by **J. S. Bach (1685-1750)**, but rather by **Gottfried Heinrich Stölzel (1690-1749)**, another German composer, most of whose works have been lost. Bach was said to have had great respect for Stölzel who was known to be a prolific composer in nearly every genre of the Baroque era and Bach's familiarity with his music may account for the inclusion of this piece in the notebook for his second wife, transcribed as a solo aria appropriate for her voice.

The text of the song is by an unknown poet and is very moving:

*If you are with me, I will gladly go to my death and to my rest.  
Oh, how happy my end would be if your dear hand would close my faithful eyes.*

THIS IS A SAMPLE

# Bist Du Bei Mir

from the notebook for Anna Magdalena Bach  
BWV 508

Probably by Gottfried Heinrich Stölzel  
Often attributed to Johann Sebastian Bach  
Transcribed & Arranged by Michèle Sharik (ASCAP)

The musical score is arranged in two systems. The first system includes Handbells, Violin, Viola, and Cello. The second system includes H.B. (Handbells), Violin, Viola, and Cello. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 54. The first system (measures 1-6) features a Handbell part with a trill on measure 4 and a dynamic of *mf*. The Violin and Viola parts have a dynamic of *mp*, and the Cello part has a dynamic of *mf*. The second system (measures 7-12) features a Handbell part with a dynamic of *f*. The Violin and Viola parts have a dynamic of *mf*, and the Cello part has a dynamic of *f*. A double bar line is present at the end of measure 9 in all parts.

\* 2nd time only

H.B. *13tr* 14 15 16 17 18  
*mf* *f* *mf*

Vln. 13 14 15 16 17 18

Vla. 13 14 15 16 17 18

Vc. 13 14 15 16 17 18

H.B. 19 20 21 *tr* 22 23 24  
*mp* *p*

Vln. 19 20 21 22 23 24  
*p* *pp*

Vla. 19 20 21 22 23 24  
*p* *pp*

Vc. 19 20 21 22 23 24  
*mp* *p*

H.B. 25 26 27 28 29 30  
*mf* *mp* *mf*

Vln. 25 26 27 28 29 30  
*mp*

Vla. 25 26 27 28 29 30  
*mp*

Vc. 25 26 27 28 29 30  
*mf*

H.B. 31 32 33 34 35 36  
*mp* *f* *mf*

Vln. 31 32 33 34 35 36

Vla. 31 32 33 34 35 36

Vc. 31 32 33 34 35 36

H.B. *f* 37 *tr* 38 39 40 *tr* 41 42

Vln. *f* 37 38 39 40 41 42

Vla. *f* 37 38 39 40 41 42

Vc. *f* 37 38 39 40 41 42

H.B. 43 44 45 *rit.*

Vln. 43 44 45 *rit.*

Vla. 43 44 45 *rit.*

Vc. 43 44 45 *rit.*

# Handbells

## Bist Du Bei Mir

from the notebook for Anna Magdalena Bach  
BWV 508

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The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked as quarter note = 54. The score consists of five staves of music, numbered 1 through 25. Measure 1 starts with a dynamic of *mf*. Measure 4 contains a trill marked *tr* with an asterisk. Measure 10 has a dynamic of *f*. Measure 13 has a trill marked *tr*. Measure 16 starts with a dynamic of *f*. Measure 18 has a dynamic of *mf*. Measure 19 has a dynamic of *mp*. Measure 21 has a trill marked *tr*. Measure 23 has a dynamic of *p*. Measure 25 ends with a dynamic of *mf*. There are repeat signs at the end of measures 9 and 14.

\* 2nd time only

Musical staff 1: Treble clef, key signature of two flats. Measures 26-30. Dynamics: *mp*, *mf*.

Musical staff 2: Treble clef, key signature of two flats. Measures 31-35. Dynamics: *mp*, *f*. Trills in measures 31 and 35.

Musical staff 3: Treble clef, key signature of two flats. Measures 36-40. Dynamics: *mf*, *f*. Trills in measures 38 and 40.

Musical staff 4: Treble clef, key signature of two flats. Measures 41-45. Dynamics: *rit.* in measure 44.

Handbells Used: 16

Musical staff 5: Treble clef, key signature of two flats. A single line of notes.

# Handbells

Performance Suggestions

E5  
D#5 F#5

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*lh* F6\E#6 *mf* 2 3 4 *tr\** 5 *rh*

6 7 B#5/D6 E#6\C6 8 9 10 *rh* *f*

(G6 home) 11 *rh*2-*lh* 12 E6 F6 13 *tr* home *mf* 14 *rh* 15

16 E#6/G6 A#6\F6 *f* 17 18 *mf* 19 *rh* *mp* 20 *l-r* F6\C6

21 *tr* 22 *l-r* 23 *rh* *p* 24 25 F6\D6 C6/E#6 *mf*

\* 2nd time only,  
as in m. 31

26 27 *l-r* 28 *lh* 29 30

*mp* *mf*

F6/E<sup>b</sup>6 G5/B<sup>b</sup>5

31 *tr* 32 *rh* 33 34 35

*mp* *f*

B<sup>b</sup>5/D6 E<sup>b</sup>6/C6

36 37 (as before) 38 39 40

*mf* *f* *tr* *tr*

41 42 43 44 45

*rit.*

Handbells Used: 16

# Violin

## Bist Du Bei Mir

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BWV 508

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The musical score is written for a violin in G minor, 3/4 time, with a tempo of quarter note = 54. It consists of six staves of music, numbered 1 through 45. The score includes various dynamics such as *mp*, *mf*, *p*, *pp*, and *f*, as well as performance markings like accents and a *rit.* (ritardando) at the end. A large, semi-transparent watermark reading "THIS IS A SAMPLE" is overlaid diagonally across the score.

# Viola

## Bist Du Bei Mir

from the notebook for Anna Magdalena Bach  
BWV 508

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The musical score is written for Viola in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 54. The score consists of 44 measures, divided into six systems. The dynamics are marked as follows: *mp* (measures 1-7), *mf* (measures 8-15), *p* (measures 16-23), *pp* (measures 24-31), *f* (measures 32-39), and *rit.* (measures 40-44). The score includes various musical notations such as slurs, accents, and a repeat sign at measure 10.

# Cello

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BWV 508

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The musical score is written for Cello in 3/4 time, with a tempo marking of quarter note = 54. The key signature has two flats (B-flat and E-flat). The score consists of 45 measures, divided into seven systems. The dynamics are marked as follows: *mf* (measures 1-6), *f* (measures 7-13), *mp* (measures 14-20), *p* (measures 21-27), *mf* (measures 28-34), *f* (measures 35-41), and *rit.* (measures 42-45). The piece concludes with a fermata over the final note.

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Handbells

$\bullet = 54$

*mf*

2 3 4 *tr\** 5 6

H.B.

*f*

7 8 9 10 11 12

H.B.

*mf* *f* *mf*

13 *tr* 14 15 16 17 18

\* 2nd time only

H.B. *mp* *tr* *p*

Pno

H.B. *mf* *mp* *mf*

Pno

H.B. *tr* *mp* *f* *mf*

Pno

H.B.

Musical notation for measures 37-42. The H.B. part is in treble clef with a key signature of two flats and a common time signature. It starts with a forte (*f*) dynamic and includes trills in measures 37 and 40. The Pno. part is in grand staff (treble and bass clefs) and consists of block chords in the right hand and a simple bass line in the left hand.

37 *f* 38 39 40 *tr* 41 42

Pno

H.B.

Musical notation for measures 43-45. The H.B. part continues in treble clef, ending with a fermata in measure 45. A *rit.* (ritardando) marking is placed above measure 44. The Pno. part continues in grand staff, with a *rit.* marking below measure 44. The piece concludes with a double bar line and repeat dots in both staves.

43 44 *rit.* 45

Pno

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